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THE  
VOYAGE OF MAELDUNE

BALLAD

BY  
ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY  
C. VILLIERS STANFORD  
(OP. 34).

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TO  
ALFRED, LORD TENNYSON

THIS WORK IS DEDICATED  
IN ALL GRATITUDE AND AFFECTION  
BY THE COMPOSER.

*May*, 1889.

# THE VOYAGE OF MAELDUNE.

(FOUNDED ON AN IRISH LEGEND. A.D. 700.)

---

## I.

I WAS the chief of the race—he had stricken  
my father dead—  
But I gather'd my fellows together, I swore I  
would strike off his head.  
Each of them look'd like a king, and was noble  
in birth as in worth,  
And each of them boasted he sprang from the  
oldest race upon earth.  
Each was as brave in the fight as the bravest  
hero of song,  
And each of them liefer had died than have  
done one another a wrong.  
He lived on an isle in the ocean—we sail'd on  
a Friday morn—  
He that had slain my father the day before I  
was born.

## II.

And we came to the Isle in the ocean, and  
there on the shore was he.  
But a sudden blast blew us out and away thro'  
a boundless sea.

## III.

And we came to the Silent Isle that we never  
had touch'd at before,  
Where a silent ocean always broke on a silent  
shore,  
And the brooks glitter'd on in the light with-  
out sound, and the long waterfalls  
Pour'd in a thunderless plunge to the base of  
the mountain walls,  
And the poplar and cypress unshaken by storm  
flourish'd up beyond sight,  
And the pine shot aloft from the crag to an  
unbelievable height,  
And high in the heaven above it there flicker'd  
a songless lark,

And the cock couldn't crow, and the bull  
couldn't low, and the dog couldn't bark.  
And round it we went, and thro' it, but never  
a murmur, a breath—  
It was all of it fair as life, it was all of it quiet  
as death,  
And we hated the beautiful Isle, for whenever  
we strove to speak  
Our voices were thinner and fainter than any  
flittermouse-shriek;  
And the men that were mighty of tongue and  
could raise such a battle-cry  
That a hundred who heard it would rush on a  
thousand lances and die—  
O they to be dumb'd by the charm!—so fluster'd  
with anger were they  
They almost fell on each other; but after we  
sail'd away.

## IV.

And we came to the Isle of Shouting, we  
landed, a score of wild birds  
Cried from the topmost summit with human  
voices and words;  
Once in an hour they cried, and whenever their  
voices peal'd  
The steer fell down at the plow and the harvest  
died from the field,  
And the men dropt dead in the valleys and  
half of the cattle went lame,  
And the roof sank in on the hearth, and the  
dwelling broke into flame;  
And the shouting of these wild birds ran into  
the hearts of my crew,  
Till they shouted along with the shouting and  
seized one another and slew;  
But I drew them the one from the other; I  
saw that we could not stay,  
And we left the dead to the birds and we sail'd  
with our wounded away.

## V.

And we came to the Isle of Flowers: their  
 breath met us out on the seas,  
 For the Spring and the middle Summer sat  
 each on the lap of the breeze;  
 And the red passion-flower to the cliffs, and the  
 dark-blue clematis, clung,  
 And starr'd with a myriad blossom the long  
 convolvulus hung;  
 And the topmost spire of the mountain was  
 lilies in lieu of snow,  
 And the lilies like glaciers winded down, run-  
 ning out below  
 Thro' the fire of the tulip and poppy, the blaze  
 of gorse, and the blush  
 Of millions of roses that sprang without leaf or  
 a thorn from the bush;  
 And the whole isle-side flashing down from the  
 peak without ever a tree  
 Swept like a torrent of gems from the sky to  
 the blue of the sea;  
 And we roll'd upon capes of crocus and vaunted  
 our kith and our kin,  
 And we wallow'd in beds of lilies, and chanted  
 the triumph of Finn,  
 Till each like a golden image was pollen'd from  
 head to feet  
 And each was as dry as a cricket, with thirst  
 in the middle-day heat.  
 Blossom and blossom, and promise of blossom,  
 but never a fruit!  
 And we hated the Flowering Isle, as we hated  
 the isle that was mute,  
 And we tore up the flowers by the million and  
 flung them in bight and bay,  
 And we left but a naked rock, and in anger we  
 sail'd away.

## VI.

And we came to the Isle of Fruits: all round  
 from the cliffs and the capes,  
 Purple or amber, dangled a hundred fathom of  
 grapes,  
 And the warm melon lay like a little sun on  
 the tawny sand,  
 And the fig ran up from the beach and rioted  
 over the land,  
 And the mountain arose like a jewell'd throne  
 thro' the fragrant air,  
 Glowing with all-colour'd plums and with  
 golden masses of pear,  
 And the crimson and scarlet of berries that  
 flamed upon bine and vine,

But in every berry and fruit was the poisonous  
 pleasure of wine;  
 And the peak of the mountain was apples, the  
 hugest that ever were seen,  
 And they prest, as they grew, on each other,  
 with hardly a leaflet between,  
 And all of them redder than rosiest health or  
 than utterest shame,  
 And setting, when Even descended, the very  
 sunset aflame;  
 And we stay'd three days, and we gorged and  
 we madden'd, till every one drew  
 His sword on his fellow to slay him, and ever  
 they struck and they slew;  
 And myself, I had eaten but sparingly, and  
 fought till I sunder'd the fray,  
 Then I bad them remember my father's death,  
 and we sail'd away.

## VII.

And we came to the Isle of Fire: we were  
 lured by the light from afar,  
 For the peak sent up one league of fire to the  
 Northern Star;  
 Lured by the glare and the blare, but scarcely  
 could stand upright,  
 For the whole isle shudder'd and shook like a  
 man in a mortal affright;  
 We were giddy besides with the fruits we had  
 gorged, and so crazed that at last  
 There were some leap'd into the fire; and away  
 we sail'd, and we past  
 Over that undersea isle, where the water is  
 clearer than air:  
 Down we look'd: what a garden! O bliss,  
 what a Paradise there!  
 Towers of a happier time, low down in a rain-  
 bow deep  
 Silent palaces, quiet fields of eternal sleep!  
 And three of the gentlest and best of my  
 people, whate'er I could say,  
 Plunged head down in the sea, and the Paradise  
 trembled away.

\* \* \*

## VIII.

And we came to the Isle of Witches and heard  
 their musical cry—  
 'Come to us, O come, come' in the stormy  
 red of a sky  
 Dashing the fires and the shadows of dawn on  
 the beautiful shapes,

For a wild witch naked as heaven stood on  
 each of the loftiest capes,  
 And a hundred ranged on the rock like white  
 sea-birds in a row,  
 And a hundred gamboll'd and pranced on the  
 wrecks in the sand below,  
 And a hundred splash'd from the ledges, and  
 bosom'd the burst of the spray,  
 But I knew we should fall on each other, and  
 hastily sail'd away.

\*                      \*                      \*

† “ Whither away, whither away, whither  
 away? fly no more.

Whither away from the high green field, and  
 the happy blossoming shore?

Day and night to the billow the fountain calls:

Down shower the gambolling waterfalls

From wandering over the lea:

Out of the live-green heart of the dells

They freshen the silvery-crimson shells,

And thick with white bells the clover-hill swells

High over the full-toned sea:

O hither, come hither and furl your sails,

Come hither to me and to me:

Hither, come hither and frolic and play;

Here it is only the mew that wails;

We will sing to you all the day:

Mariner, mariner, furl your sails,

For here are the blissful downs and dales,

And merrily, merrily carol the gales,

And the spangle dances in bight and bay,

And the rainbow forms and flies on the land

Over the islands free;

And the rainbow lives in the curve of the sand;

Hither, come hither and see;

And the rainbow hangs on the poising wave,

And sweet is the colour of cove and cave,

And sweet shall your welcome be:

O hither, come hither, and be our lords,

For merry brides are we:

We will kiss sweet kisses, and speak sweet  
 words:

O listen, listen, your eyes shall glisten

With pleasure and love and jubilee:

O listen, listen, your eyes shall glisten

When the sharp clear twang of the golden  
 chords

Runs up the ridged sea.

Who can light on as happy a shore

All the world o'er, all the world o'er?

Whither away? listen and stay: mariner.  
 mariner, fly no more.”

#### IX.

And we came to the Isle of a Saint who had  
 sail'd with St. Brendan of yore,

He had lived ever since on the Isle and his  
 winters were fifteen score,

And his voice was low as from other worlds,  
 and his eyes were sweet,

And his white hair sunk to his heels and his  
 white beard fell to his feet,

And he spake to me, ‘O Maeldune, let be this  
 purpose of thine!

Remember the words of the Lord when he told  
 us “Vengeance is mine!”

His fathers have slain thy fathers in war or in  
 single strife,

Thy fathers have slain his fathers, each taken  
 a life for a life,

Thy father had slain his father, how long shall  
 the murder last?

Go back to the Isle of Finn and suffer the Past  
 to be Past.’

And we kiss'd the fringe of his beard and we  
 pray'd as we heard him pray,

And the Holy man he assoil'd us, and sadly we  
 sail'd away.

#### X.

And we came to the Isle we were blown from,  
 and there on the shore was he,

The man that had slain my father. I saw him  
 and let him be.

O weary was I of the travel, the trouble, the  
 strife and the sin,

When I landed again, with a tithe of my men,  
 on the Isle of Finn.

---

† From “The Sea-Fairies.”

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# THE VOYAGE OF MAELDUNE.

ALFRED LORD TENNYSON.

C. VILLIERS STANFORD (Op. 34).

I. *Moderato maestoso*.  $\text{♩} = 86$ .

PIANO.

*f*

*p*

*cres.*

*f*

*pesante.*

*dim.*

*pp*

TENOR SOLO.  
*Un poco più moderato.*

I was the chief of the race— he had stricken my fa - ther dead—

*Un poco più moderato e colla parte.*  $\text{♩} = 80$ .

*f*

*mf*

The words are printed by kind permission of MESSRS. MACMILLAN AND Co.

But I ga - ther'd my fellows to - gether, I swore . . I would strike off his head.

Each of them look'd like a king, and was no - ble in birth as in worth,

And each of them boast - ed he sprang from the old - est race . . up - on earth.

Each was as brave in the fight . . as the brav - est he - ro of

song, And each of them lief - er had died than have done one an -

oth - - er a wrong.

*f* *B*

*f* *8va* *3* *dim.*

He lived on an isle in the

*p* *pp*

o - cean— we sail'd . . on a Fri - day morn— He that had slain my

*espress.*

fa - ther the day be - fore . . I was born.

*rall.* *3* **II. Allegro molto.**

*pp* *rall.* *mp*

*Allegro molto.* ♩ = 160.

*poco a poco cres.* *mf*

*cres.*

*f*

CHORUS.  
SOPRANO.

*mf* And we came to the

ALTO.

*mf* And we came to the isle . . .

TENOR.

*mf* And we came to the isle . . . in the

BASS.

*mf* And we came to the isle . . . in the

Sra.

*mf*

isle in the o - cean,  
 in the o - cean, and  
 o - cean, and there,  
 o - cean, and there,

*Sva...*

*f* *cres.*

and there, there, on the shore stood  
 there, there, there, *pü f* on the shore stood  
 there, *pü f* there on the shore stood  
 there, there on the shore stood

*f* *pü f* *cres.* *f* *cres.* *f* *cres.* *f* *cres.*

*Sra...*

*f* *cres.*

he.  
 he.  
 he.  
 he.

*C Sva...*

*f* *stac.*

But a sud-den blast . . . blew us out and a - way . .

But a sud-den blast . . . blew us out and a - way . .

But a sud-den blast . . . blew us out and a - way . .

But a sud-den blast . . . blew us out and a - way . .

*col. Ped.*

thro' a bound - - - less sea. . .

thro' a bound - - - less sea. . .

thro' a bound - - - less sea. . .

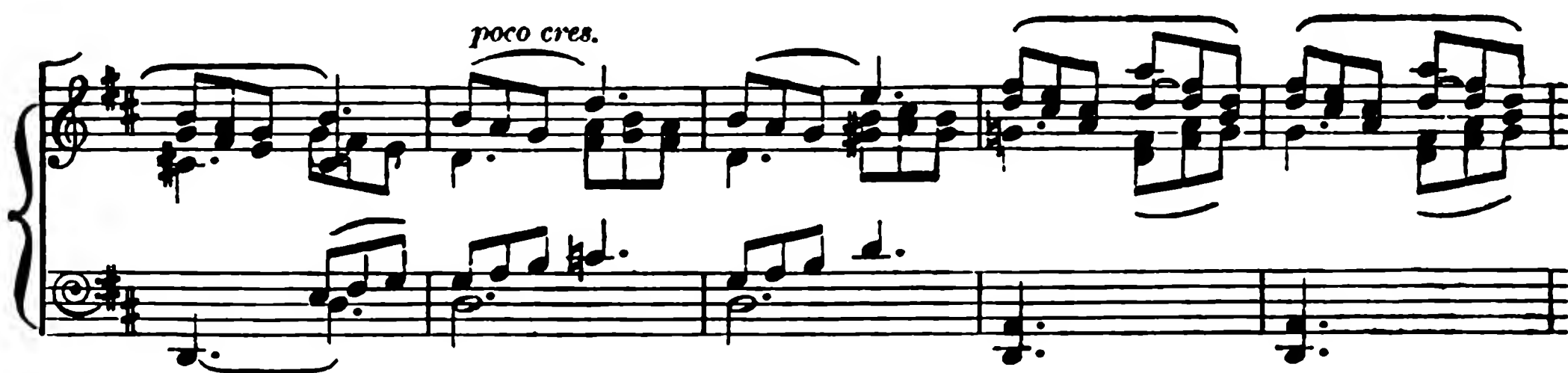
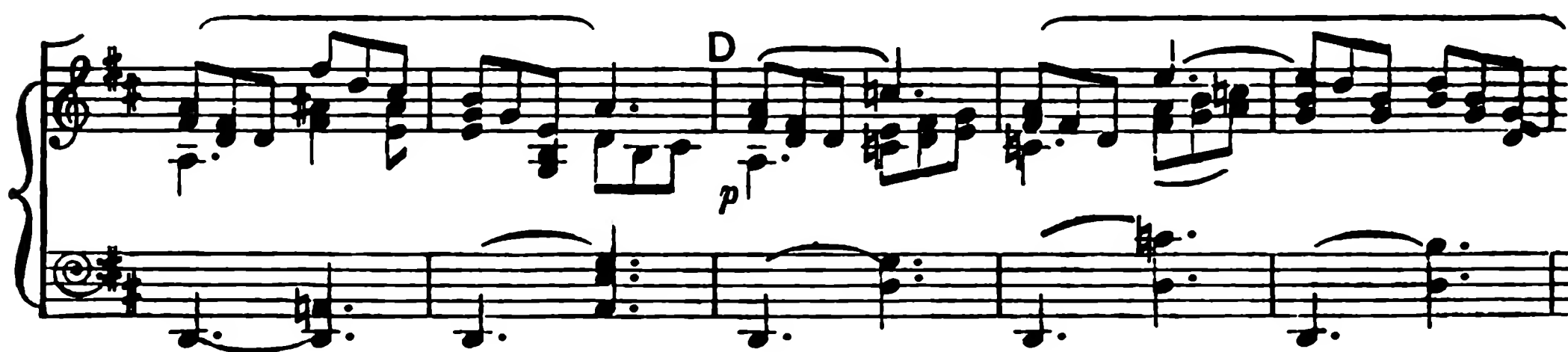
thro' a bound - - - less sea. . .

*8va*

*dim.* *p*

*col. Ped.*

*dim. sempre.*



III. CHORUS. *Adagio.*

8

ALTO. *legato.*

And we came to the Si - lent Isle,

TENOR. *legato.*

And we came to the Si - lent Isle,

that we nev - er had touch'd at be - fore,

BASS. *pp legato.*

And we came to the Si - lent Isle,

that we nev - er had touch'd at be - fore,

*Adagio.* ♩ = 66.

col. Ped.

TENOR.

1st BASS.

Where a si - lent o - cean al - ways broke . . on a si - lent

2nd BASS.

Where a si - lent o - cean al - ways broke . . on a si - lent

Where a si - lent o - cean al - ways broke . . on a si - lent

SOPRANO.

And the brooks glitter'd on in the light . . with-out sound,

ALTO.

And the brooks glitter'd on in the light . . with-out sound

shore,

and the long wa - ter -

shore,

and the long wa - ter -

shore,

and the long wa - ter -

- falls Pour'd in a thunderless plunge to the base of the moun-tain walls, . . .

1st & 2nd Bass.

- falls Pour'd in a thunderless plunge to the base of the moun-tain walls, . . .

*E Un poco più mosso.*

*Solo. p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

*Solo. p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

*Solo. p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

*Solo. p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

*E Un poco più mosso. ♩ = 72.*

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

*pp* *pp*

loft from the crag to an un-be-liev-a-ble height, . . . And

loft from the crag to an un-be-liev-a-ble height, . . .

loft from the crag to an un-be-liev-a-ble height, . . .

loft from the crag to an un-be-liev-a-ble height, . . .

*pp*

high in the hea-ven a-bove it there flick-er'd a song-less lark, *pp*

And the

cock couldn't crow, and the bull couldn't low, and the dog couldn't bark, . . .

F SOLI.

*mp*

It was all of it

CHORUS.

And round it we went, and thro' it, but nev-er a murmur, a breath—

And round it we went, and thro' it, but nev-er a murmur, a breath—

And round it we went, and thro' it, but nev-er a murmur, a breath—

It was all of it fair as

It was all of it fair as

fair as life, it was all of it qui-et as death, fair as

It was all of it fair as

fair as life, qui-et as death, fair as

fair as life, qui-et as death, fair as

*pp*  
life, it was all of it qui - et as death.

*pp*  
life, it was all of it qui - et as death.

*pp*  
life, qui - et as death.

*pp*  
life, it was all of it qui - et as death.

*ppp*  
qui -

*ppp*  
qui -

life, qui - et as death, . . .

life, qui - et as death, . . .

## CHORUS.

*rall.*  
et as death. . . .

*rall.*  
et as death. . . .

*rall.*

*Tempo lmo. Adagio.**appassionato.*

O they to be dumb'd by the charm!

CHORUS. *pp*

It was all of it

*pp* Fair, . . .

*pp* Fair . . .

*pp* Fair . . .

*Tempo lmo. Adagio.**pp sempre.*

they to be dumb'd by the charm!

*rall.*

fair as life, it was all of it qui - - et . . . as . . . death.

*rall.*

. . . as life, . . . qui . . . et as death.

*rall.*

. . . as life, qui - - - et as death.

*rall.*

. . . as life, . . . qui . . . et as death.

*rall.*

*Tempo del Introduzione.* TENOR SOLO.

So flus-ter'd with

*Tempo del Introduzione.*

*mf* *cres.*

an - ger were they, They almost fell on each o-ther : but af - ter we sail'd a -

*f* *tre corde.* *tr* *tr* *tr* *dim.*

IV.

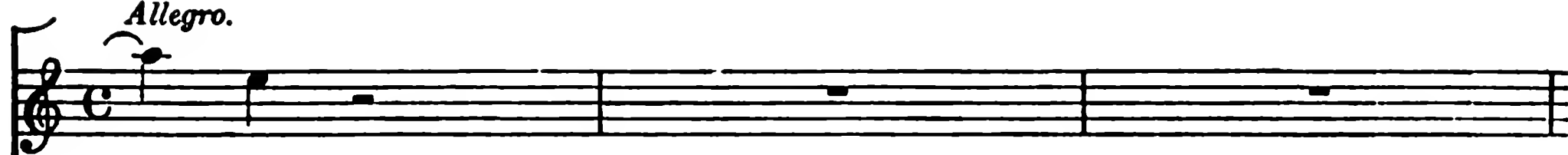
way. . .

*Andante con moto (come sopra).*

*pp*

*poco a poco cres.*



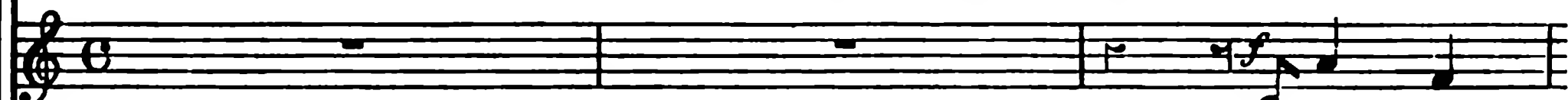
*Allegro.*

- - ed,

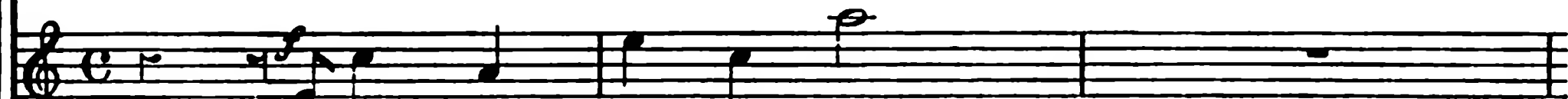
CHORUS.



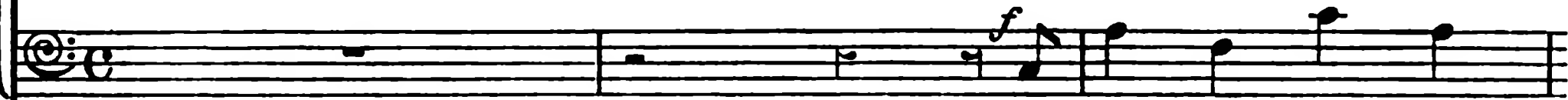
A score of wild birds Cried



A score of



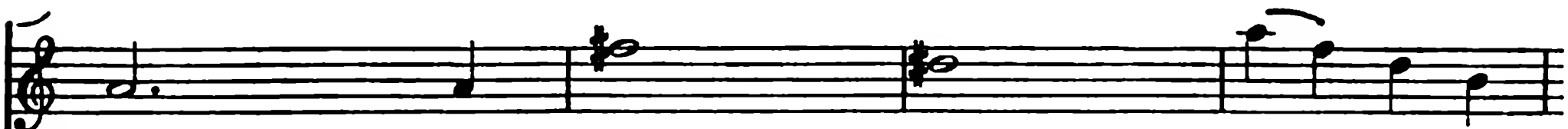
A score of wild birds cried,



A score of wild birds

*Allegro.* ♩ = 126.

8va.....

*f*

from the top - - - most sum - mit with



wild birds Cried, cried . . from the top - most sum - mit with



Cried, a score of wild birds cried from the sum - mit with



Cried, a score of wild birds cried from the sum - mit with



hu - man voi - ces and words ;

hu - man voi - ces and words ;

hu - man voi - ces and words ;

hu - man voi - ces and words ;

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

*Sra* .....

*cres.*

peal'd

peal'd

peal'd and the har - vest

peal'd The steer fell down at the plow,

*Sra*...

And the men dropt dead in the val - leys,

died from the field,

The musical score is written for voice and piano. The vocal part consists of two staves, with the lyrics "and half of the cat - tle went lame, Once in an hour they" written below the notes. The piano accompaniment is written for the left and right hands on a grand staff. The music is in 2/4 time and features a key signature of one sharp (F#). The piano part includes dynamic markings such as *f* (forte) and *sfp* (sforzando piano). The score is presented in a single system with a repeat sign at the beginning of the piano part.

And the roof sank in on the hearth, and the dwelling broke in - to

And the roof sank in on the hearth, and the dwelling broke in - to

cried, And the roof sank in on the hearth, and the dwelling broke in - to

And the roof sank in on the hearth, and the dwelling broke in - to

8ve.....

flame, Once in an hour they cried, and the roof sank in, and the  
flame, and the roof sank in on the hearth, and the  
flame, and the roof sank in on the hearth, and the  
flame, and the roof sank in on the hearth, and the  
8va.  
p mf f  
dwell - - ing broke in - to flame, broke in - to  
dwell - - ing broke in - to flame, broke in - to  
dwell - - ing broke in - to flame, broke in - to  
dwell - - ing broke in - to flame, broke in - to  
8va.  
ff  
K  
flame ;  
flame ;  
flame ;  
flame ;  
flame ;  
K  
8va.  
p

shout - ing of these wild birds ran in - to the hearts . . of my

crew ; Till they

*f* *p*

shout - ed a - long with the shout - ing, and seized one an - oth - er and

slew.  
CHORUS.

Till we

Till we shout - ed a -

Till we shout - ed a - long with the shout - ing,

Till we shout - ed a - long with the shout - ing,

shout - ed a - long with the shout - ing, till we shout - ed, we  
 - long with the shout - ing, till we shout - ed, we  
 till we shout - ed a - long with the shout - ing,  
 till we shout - ed a - long with the shout - ing,  
 shout - ed a - long with the shout - ing, and seized  
 shout - ed a - long with the shout - ing, and seized  
 we shout - ed a - long with the shout - ing, and seized  
 we shout - ed a - long with the shout - ing, and seized  
 one an - oth - er, and seized one an - oth - er,  
 one an - oth - er, and seized one an - oth - er,  
 one an - oth - er, and seized one an - oth - er,  
 one an - oth - er, and seized one an - oth - er,  
 one an - oth - er, and seized one an - oth - er,

and slew, and slew, and slew, and slew,

*ff*

*mf* TENOR SOLO.

But I drew them the one from the o - ther ; I saw that we

*dim.* *mf*

could not stay, And we left our dead to the birds and we sail'd, . .

*p* *pp*

... we sail'd ... with our wound - ed a -

*pp*

M

way.  
CHORUS.

*p* *dim.*

We sail'd with our wounded a - way, we

*p*

We sail'd . . . with our wounded . . . a - way, we sail'd . . .

*p*

We sail'd with our wounded a - way, we sail'd . . .

We sail'd . . . with our wounded . . . a - way, . . .

M

*legato.*

sail'd, we sail'd . . . a - way.

*dim.* *pp*

a - way.

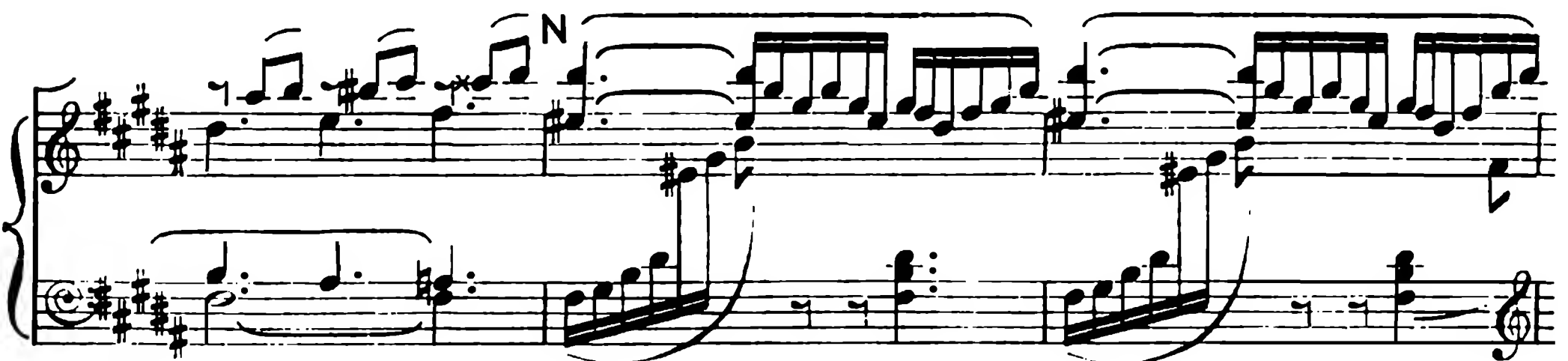
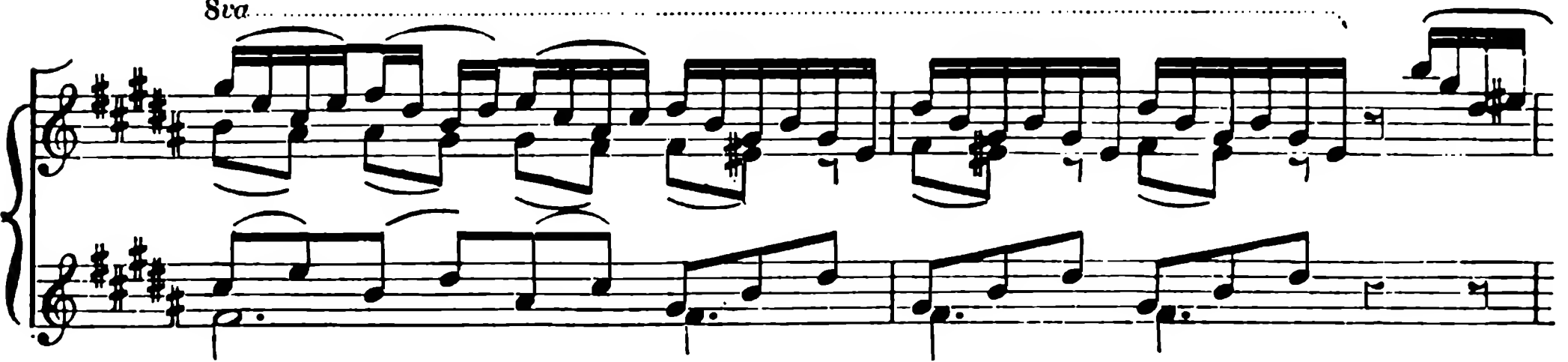
*dim.* *poco.* *pp*

with our wound - ed a - way.

*dim.* *poco.* *pp*

... we sail'd . . . with our wound - ed a - way.

*pp*

*piccola  
pausa.***V.**  
*Andante.* ♩. 66.*Sia*

*mp* And we

came to the Isle of Flowers: their breath . . met us out on the

*p*

seas, For the spring . . . and the mid - dle sum -

mer sat each . . on the lap . . . of the

breeze; . . .

*mp* *dim.* 8va

And the red . . . pas - sion

8va

- flower . . . to the cliffs, and the dark blue cle - ma - tis

clung, And starr'd . . . with a my - ri - ad blos - som the

cres.

long . . . con-vol-vu-lus hung ; . . .

cres.

And the top - most spire . . . of the

8va

moun - - - tain was li - lies in lieu of snow,

8va

*p*

*col. Ped.*

And the li - lies like gla - - ciers wind - ed down,

8va

*f*

*p*

*P*

run-ning out be - low The fire of the tu - lip and pop - py,

the blaze of gorse . . . and the blush, . . . the blush Of mil - lions of

*dim.*

ros - - es, that sprang . . . with-out

*un poco animando il tempo.*

leaf or a thorn . . from the bush ; . . And the

*un poco animando il tempo.*

*cres.*

whole isle . side . . flash - ing down . from the

*fp*

*cres.* *Q*

peak . . with-out ev - er a tree .

*fp*

*f*

Swept . . like a tor - rent of gems . . from the sky . .

*dim.*

to the blue of the sea. And we roll'd . . up-on capes of

CHORUS.

And we roll'd up - on

And we roll'd . . up - on

And we roll'd up - on

And we roll'd . . up - on

cro - cus, and vaunt - ed our kith and our kin, And we

capes of cro - - cus, And we

capes . . of cro - cus, And we

capes . . of cro - - cus, And we

capes of cro - cus, And we

wal - low'd in beds of li - lies, and chant - ed the

wal - low'd in beds . . of li - lies,

wal - low'd in beds . . of li - lies,

wal - low'd in beds . . of li - lies,

wal - low'd in beds . . of li - lies,

*cres.* *f* *cres.* *cres.* *cres.* *cres.* *mf*

tri - - umph of Finn, Till

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

*f* *f* *f* *f* *p*

each like a gold - en im - age was pol - len'd from head to

*pp* blos - som and blos - som,

*pp* blos - som and blos - som,

*pp* blos - som and blos - som,

The first system of the musical score is in G major (one sharp). It consists of a vocal line and piano accompaniment. The vocal line has three staves. The first staff contains the lyrics "each like a gold - en im - age was pol - len'd from head to". The second and third staves contain the lyrics "blos - som and blos - som,". The piano accompaniment has two staves. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

foot, And each . . was as dry . . as a crick-et with thirst . . in the mid - day

*pp* blos - som and blos - som,

*pp* blos - som and blos - som,

*pp* blos - som and blos - som,

The second system of the musical score continues the vocal and piano parts. The vocal line has three staves. The first staff contains the lyrics "foot, And each . . was as dry . . as a crick-et with thirst . . in the mid - day". The second and third staves contain the lyrics "blos - som and blos - som,". The piano accompaniment has two staves. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

*R*  
*Più mosso.*

heat.

*mf* but nev - er a

*mf* but nev - er a

*mf* Blos - som and blos - som,

*mf* and pro - mise of blos - som,

*R*  
*Più mosso.* ♩ = 86.  
8va.....

*pp*

*più f* fruit, but nev - er a

*più f* fruit, but nev - er a

*più f* Blos - som and blos - som,

*più f* and pro - mise of blos - som,

8va.....

*accel.*

fruit, nev - er a fruit, nev - er a fruit,

*accel.*

fruit, nev - er a fruit, nev - er a fruit,

*accel.*

nev - er a fruit, nev - er a fruit, but

*accel.*

nev - er a fruit, nev - er a fruit, but

8va.....

*accel. e cres.*

*Allegro.*

nev - er a fruit. And we ha -

nev - er a fruit. And we ha -

nev - er a fruit. And we

nev - er a fruit. And we

*Allegro. ♩ = 100.* And we

ted the Flow'ring Isle as we ha - ted the one that was mute, And we

ted the Flow'ring Isle as we ha - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - ted the one that was mute, And we

tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we  
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we  
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we  
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we

left but a na - ked rock, and in an - ger we  
 left but a na - ked rock, and in an - ger we  
 left but a na - ked rock, and in an - ger we  
 left but a na - ked rock, and in an - ger we

sail'd . . a - way.  
 sail'd . . a - way.  
 sail'd . . a - way.  
 sail'd . . a - way.

col. 8va.....

col. 8va.....

dim. accel.

$\text{♩} = \text{♩ VI.}$  Sva.....

accel.

Tempo del No. V. (Andante.) TENOR SOLO. *mf*

Sva..... And we came to the Isle of

Fruits: all round . . from the cliffs and the capes,

fa - - thom of

Pur - ple or am - ber, dan - gled a hun - dred fa - - thom of

T

grapes, . . . And the warm . . . me - lon

*Sva*.....

lay . . . like a lit - tle sun . . . on the tawn - y

sand, And the fig . . ran up . . . from the beach and

*cres*

*cres.*

ri - ot - ed o - ver the land, . . . And the

*Sva*.....

moun-tain a - rose . . like a jew - - ell'd throne thro' the fra-grant

*8va*

*f* *p*

air, Glowing with all - co-lour'd plums and with

*8va*

*f*

gold - en mass - - es of pear, And the crim - son and

*p*

scar - let of ber-ries that flamed . . up-on bine . . . and

*poco cres.*

vine, . . But in ev - 'ry ber - - ry and

*p*

fruit was the poi - son - ous pleasure of wine; And the

*cres.*

*animando.*

peak . . . of the moun - tain was ap - ples, the hu -

*fp*

- - - - gest that ev - er were seen, . . . And they

*fp*

*ff*

prest, . . . as they grew, on each oth - er, with hard -

*f* *dim.*

W

- - - ly a leaf - - let be - tween, And

*mf*

all . . . of them red - der than ro - - si - est

health . . . or than ut - ter - est shame, . . . And

*p*

*col Ped.*

set - - - ting, when Ev - en de - scend - - -

ed, the ve - ry sun - set,

*accel. cres.*

*cres. e accel.*

*cres.*

set - ing the ve - - ry sun - - - set a -

*cres.*

*f*

*ff*

*Allegro molto.*

flame;

*Allegro molto. ♩ = 144.*

*f* *ff* *f*

X

8va.....

CHORUS.

*mf* We

*mf* and we gorged and we madden'd,

*mf* And we stay'd three days, *mf* we

*mp* *p* *p*

*mf* and we gorged and we madden'd,

stay'd three days,

*mf* and we gorged and we madden'd,

stay'd three days, till ev - 'ry one drew . . His

*mp*

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in grand staff notation (treble and bass clefs) at the bottom. The lyrics are: "and ev - er we struck and we slew, to slay him, to slay him, sword on his fel - low to slay him, to". The music features various dynamics including *f* (forte), *p* (piano), and *pp* (pianissimo), as well as accents and slurs. The piano part includes arpeggiated chords and flowing sixteenth-note passages.

struck and we slew, we struck and we slew, we struck and we

we struck and we slew, we struck and we

and ev - er we struck and we slew, we struck and we

slay him, and ev - - er we struck

*cres.*

The image shows a page of a musical score for a piece titled "The Battle of Tewkesbury". The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The lyrics are: "slew, we struck, we slew, and we slew, we slew,". The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is written in two staves at the bottom, with a grand staff (treble and bass clefs). The piano part includes a crescendo marking "cres." and ends with a double bar line and repeat sign. The lyrics are placed below the vocal staves, and the piano part has no lyrics.

## TENOR SOLO.

*f* And my - self, I had eat - en but spare - ly, and

8va.....

*fp*

fought till I sun - der'd the fray, . . .

8va..... 8va.....

*f* *staccato.*

*ad lib.* Then I bad them re - mem - ber my fa - ther's death,

8va.

*a tempo. ff*

3

*p*



**CHORUS. *pp***

And we sail'd . . . a - way. . .

*pp*

And we sail'd . . . a - way. . .

*pp*

And we sail'd . . . a - way. . .

*pp*

And we sail'd . . . a - way. . .

*p*

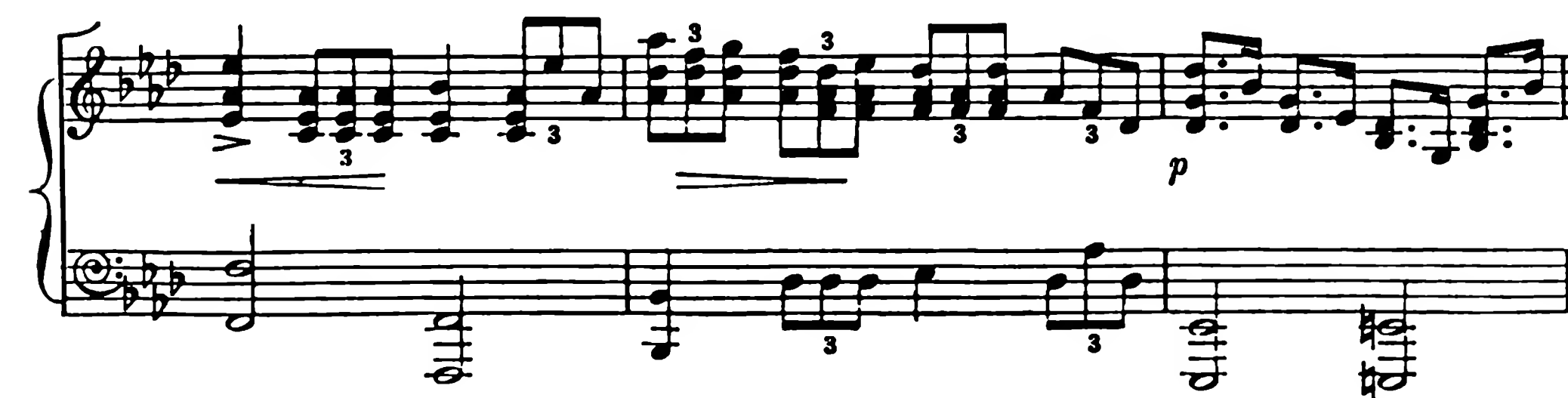
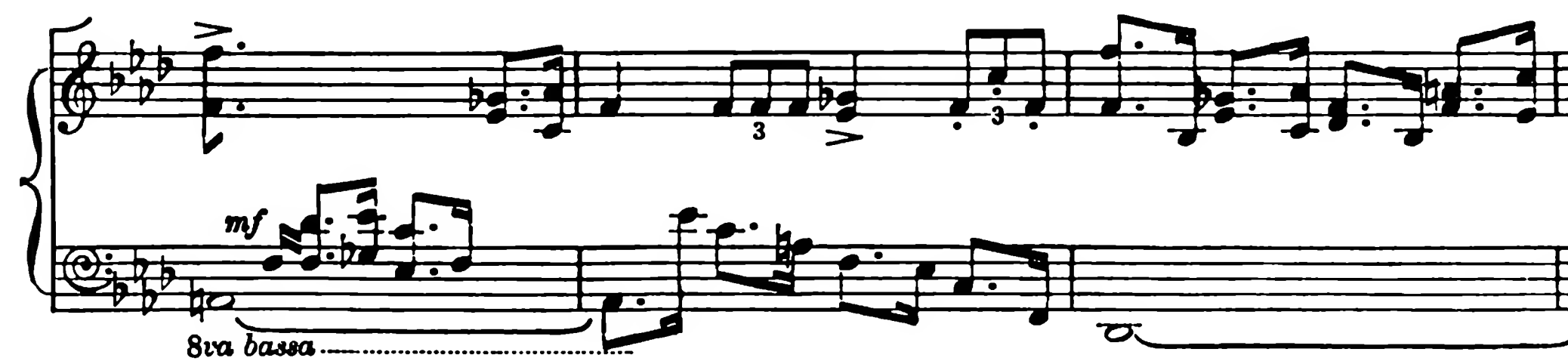
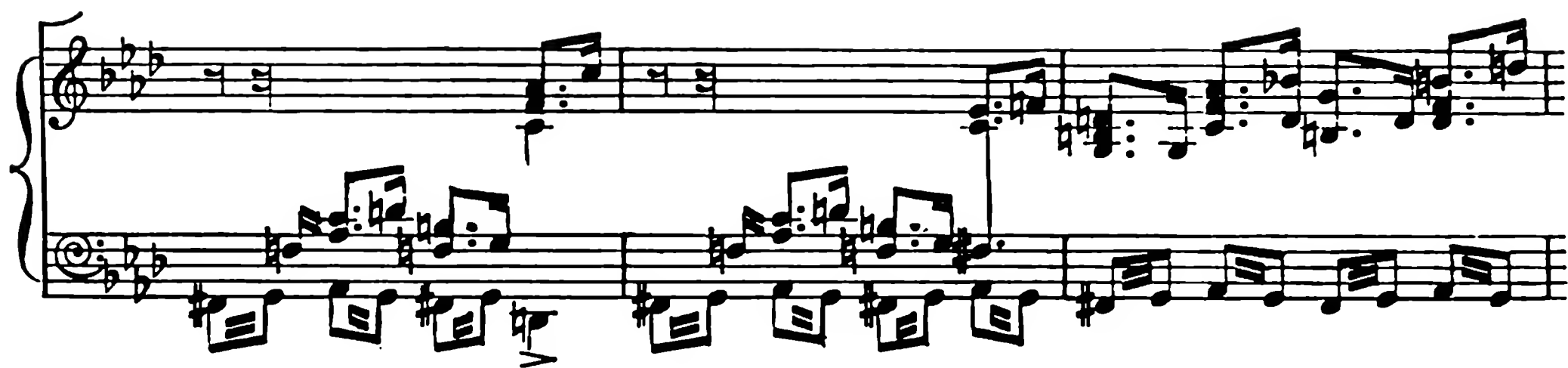
*piccola pausa.*

*pp*

**VII. *Allegro moderato.*** ♩ = 86.

*f* *pp* *pp*

*f* *p*



*p sf. p sf. p sf. p sf. ff*

## CHORUS.

And we came to the Isle of Fire:

we were lured by the

And we came to the Isle of Fire:

we were lured by the

And we came to the Isle of Fire:

we were lured by the

And we came to the Isle of Fire:

we were lured by the

*ff*

light from a-far,

For the peak sent up one

light from a-far,

For the peak sent up one

light from a-far,

For the peak sent up one

light from a-far,

For the peak sent up one

*ff*

league . . . of fire . . . . . to the North - ern

league . . . of fire . . . . . to the North - ern

league . . . of fire . . . . . to the North - ern

league . . . of fire . . . . . to the North - ern

8va- 3 3 3 3 3 3 3 3 3 3

*ff*

Star ; Lured by the glare

Star ; Lured by the glare

Star ; Lured by the glare

Star ; Lured by the glare

*sf* *p* *sf* *f*

3 3 3 3 3 3 3 3

and the blare, but scarce - ly could

and the blare, but scarce - ly could

and the blare, but scarce - ly could

and the blare, but scarce - ly could

*p* *sf* *f*

3 3 3 3 3 3 3 3

stand up - - right,  
stand up - - right,  
stand up - - right,  
stand up - - right,

lured by the glare and the blare,  
lured by the glare and the blare,  
lured by the glare and the blare,  
lured by the glare and the blare,

but scarce - ly could stand up - right,  
but scarce - ly could stand up - right,  
but scarce - ly could stand up - right,  
but scarce - ly could stand up - right,

*mf* *cres. sempre.*

8057.

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

The piano accompaniment features a complex texture with triplets and dynamic markings: *p*, *sf*, *ff*.

man in a mor - tal af - fright;

man in a mor - tal af - fright;

man in a mor - tal af - fright;

man in a mor - tal af - fright;

The piano accompaniment continues with a driving eighth-note pattern and includes a section marked *8va.* (octave up).

We were gid - dy be -

We were gid - dy be -

We were gid - dy be -

We were gid - dy be -

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes.

**D**

- sides with the fruits we had gorged, and so crazed,  
 - sides with the fruits we had gorged, and so crazed,  
 - sides with the fruits we had gorged, and so crazed,  
 - sides with the fruits we had gorged, and so crazed,

that at last There were some leap'd in - to the fire,  
 that at last There were some leap'd in - to the fire,  
 that at last There were some leap'd in - to the fire,  
 that at last There were some leap'd in - to the fire,

**8va**

leap'd in - to the fire;  
 leap'd in - to the fire;  
 leap'd in - to the fire;  
 leap'd in - to the fire;

**sf ff sf p**

and a - way we sail'd,

and a - way we sail'd,

and a - way we sail'd,

and a - way we sail'd,

*f* *sf* *dim.*

*p* *p*

*sf* *pp* *sf*

SOLI.  
*Lento tranquillo.*

52

*mf*

O - - ver that

*p*

*p*

*p*

*p*

O -

CHORUS.

*pp*

and we past O - ver that un - der-sea isle,

*pp*

and we past O - ver that un - der-sea isle,

*pp*

and we past O - ver that un - der-sea isle,

*pp*

and we past O - ver that un - der-sea isle,

*Lento tranquillo.* ♩ = 72.

*pp*

SOLI.

*p*

un - der-sea isle, where the wa-ter, the wa-ter is clear - - er than

- - verthatunder-sea isle, where the wa - ter is clear - - er than

- - verthatunder-sea isle, . . wherethe wa - ter is clear . . er than

- - verthatunder-sea isle, where the wa - ter is clear - - er than

*tr* *tr* *tr*

*pp*

*tr*

*tr*

*tr*

The musical score is arranged in five systems. The first four systems each contain a vocal staff and a piano accompaniment staff. The fifth system contains a piano accompaniment staff and a vocal staff. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time, featuring a prominent triplet pattern in the right hand. The lyrics 'air: Down we look'd:' are written below the first four vocal staves. The lyrics 'air: Down we look'd..' are written below the fifth vocal staff. The piano accompaniment is marked *pp* (pianissimo).

**System 1:** Vocal staff: *air: Down we look'd:* Piano staff: *pp* (triplet pattern)

**System 2:** Vocal staff: *air: Down we look'd:* Piano staff: (triplet pattern)

**System 3:** Vocal staff: *air: Down we look'd:* Piano staff: (triplet pattern)

**System 4:** Vocal staff: *air: Down we look'd:* Piano staff: (triplet pattern)

**System 5:** Vocal staff: *air: Down we look'd..* Piano staff: (triplet pattern)

The musical score is written for a vocal quartet and piano. It is in the key of B-flat major (two flats) and 4/4 time. The vocal parts are arranged in four staves, with the lyrics 'what a gar - den!' repeated in each. The piano accompaniment consists of two staves. The left hand plays a series of triplets in the right hand, creating a rhythmic pattern. The lyrics are: 'what a gar - den!' repeated four times.

The image shows a page from a musical score for the song "The Rose Tree." It features five staves. The first four staves are vocal parts, and the fifth staff is the piano accompaniment. The music is in 3/4 time and the key of B-flat major (three flats). The lyrics are written below the vocal staves. The score includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo), and performance instructions like *rit.* (ritardando). The piece concludes with a double bar line and a repeat sign.

*mf* *dim.* *rit.*

O bliss, . . . what a Pa - - - ra - dise . .

*mf* *dim.* *rit.*

- - - den ! O bliss, . . O bliss, what a Pa - - - ra - dise

*mf* *mf* *dim.* *rit.*

O . . bliss, O bliss, what a Pa - - - ra - dise

*dim.* *rit.*

- - - den ! O bliss, O bliss, what a Pa - - - ra - dise

[illegible]

*G* *mp* Towers of a hap - pier

*mp* Towers of a hap - pier time,

*mp* Towers of a

*mp* Towers of a hap - pier time,

*G* *pp*

time, . . low . . down, low . . down . . in a

low . . down, low . . down . . in a

hap - pier time, low down, low . . down . . in a

low . . down, low . . down . . in a rain -

rain - bow deep . .

rain - bow, rain - bow deep

rain - bow deep

bow deep *pp* Si - lent

*pp*

*p* Si - lent pa - la - ces, *H*

*p* Si - lent, si - lent pa - la - ces,

*p* Si - lent, si - lent pa - la - ces,

pa-la-ces, si - lent pa - la - ces, *H*

*Sva*.....

*pp*

qui - et fields, qui - et fields of e - ter - nal

qui - et fields, qui - et fields of e -

qui - et fields, qui - et fields of e -

qui - et fields, qui - et fields of e - ter - nal

*pp* sleep, e - ter - nal sleep! . . .

*pp* - ter - nal sleep, e - ter - nal sleep! . . .

*pp* - ter - nal sleep, e - ter - nal sleep! . . .

*pp* sleep, e - ter - nal sleep! . . .

*pp*

what a gar - den!

what a gar - den!

what a gar - den!

what a gar - den!

O . . bliss, what a Pa - - ra - dise!

what a Pa - ra - dise there!

what a Pa - ra - dise there! what a

what a Pa - ra - dise there! what a

*mp poco cres.*

*p* Si - lent pa - la - ces, qui - et fields of e - ter - - nal

Si - lent pa - la - ces, qui - et fields of e - ter - - nal

Pa - radise! *p* Si - lent pa - la - ces, qui - et fields of e - ter - - nal

Pa - radise! Si - lent pa - la - ces, qui - et fields of e - ter - - nal

*p* *pp*

sleep, qui - et fields of e - ter - - - nal sleep! . .

sleep, qui - et . . fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

TEXOR SOLO.

And three of the gent-lest and best of my

peo - ple, what-e'er I could say, *mf* Plunged

head down in the sea, *K*

*pp*

SOLI.

and the Pa - ra -  
and the Pa - ra -  
and the Pa - ra -  
and the Pa - ra -  
and the Pa - ra -

*ppp*

*8va*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.  
- dise, the Pa - ra - dise trem - bled, trem - bled a - way.  
- dise, the Pa - ra - dise trem - bled, trem - bled a - way.  
- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

*pp*  
*pp*  
*pp*  
*pp*

*p*

*piccola  
pausa.*

*6 2  
8 4*  
*6 2  
8 4*

VIII. *Allegro leggiero.* ♩. = 86.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat).

Second system of the piano introduction. The right hand continues the melodic pattern, with some notes marked *pp* (pianissimo). The left hand accompaniment remains consistent. An 8va (octave) marking is present above the right hand staff.

Third system of the piano introduction. The right hand continues the melodic line, with some notes marked *pp*. The left hand accompaniment remains consistent.

First system of the vocal introduction. The Tenor Solo part begins with a long note, marked *mp* (mezzo-piano). The piano accompaniment continues with the same eighth-note pattern. The lyrics "And we" are written above the Tenor Solo staff.

Second system of the vocal introduction. The lyrics "came to the Isle . . . of Witches and" are written below the Tenor Solo staff. The Chorus 1st Soprano part begins with a long note, marked *pp*. The 2nd Soprano part also begins with a long note, marked *pp*. The lyrics "Come . . . to us, O come, come," are written below the 2nd Soprano staff. The 8va (octave) marking is present above the Tenor Solo staff.

Fourth system of the piano introduction. The right hand continues the melodic line, with some notes marked *pp*. The left hand accompaniment remains consistent.

heard their mu-si-cal cry— In the storm - y red of a sky Dash - ing the

come, ALTO. - Come . . to us, come . . to us,

Sva..... Come . . to us, come . . to us,

*cres.*

fires and the shadows of dawn . . on the beau-ti-ful shapes. M

Sva..... M

*f* *p*

SOPRANO SOLO. *mp*

Whither a-way,

8057.

*cres.* *mf* *mf*

whither a - way, whither a - way? Whither a - way . . .

*mf* *f* *f* *f*

whither a - way? . . . Fly . . . no more.

Fly . . . no more.

Fly . . . no more.

*pp*

. . . from the high green fields, and the hap - py blossoming shore? . . .

*p* *p* *p* *p*

whither a -

whither a -

whither a -

*p*

*mf* *p* *N*

whither a - way? whither a - way? . . .

*pp* *pp* *pp* *pp*

way? . . . whither a - way? . . .

way? . . . whither a - way? . . .

way? . . . whither a - way? . . .

*pp* *N*

Day and night . . . to the

*pp* whi - - - ther?

*pp* whi - - - ther?

*pp* whi - - - ther?

*Sva*

*pp*

bil-low the foun - - - tain calls : Down . . . show - - - er the

*Sva*

gam - bolling wa - ter - falls, From wan - - - - dering

*p* From wan - - - d'ring o - - -

*p* From wan - - - d'ring o - - -

*p* From wan - - - d'ring o - - -

*Sva*

o - ver the lea :

o - ver the lea :

o - ver the lea :

o - ver the lea : Whither a-way ?

out of the live-green heart of the dells, . . .

fly . . . no more.

they freshen the sil - ver-y-crim - son shells, . . . and

fly no more !

fly no more !

fly no more !

fly no more !

thick with white bells the clo-ver hill swells . . . . .

High . . . . . o - ver the full - toned sea,

High o - ver the full - . . . toned sea,

High o - ver the full - . . . toned sea,

High o - ver the full - . . . toned sea,

high . . . . . o - ver the full - toned

high . . . o - . . ver the full - toned

high . . . o - . . ver the full - toned

high . . . o - . . ver the full - toned

*P*

sea :

sea :

Whi-ther a-way !

mp

sea :

Fly . . . no more !

mp

sea :

Whi-ther a - way ? .

*P*

*staccato.*

*pp*

Whi-ther a - way ?

*pp*

Fly . . . no

*pp*

Whi-ther a - way ;

**TENOR SOLO.**

*mf*

For a wild witch

more ! . . .

na-ked as heav'n . . stood on each . . of the lof - ti-est capes,

*mp* O hither, come

*mp* And a hun - dred ranged . . on the

O hi-ther, come hi - ther and furl . .

hither, and furl . .

*p*

rock like white sea - birds in a row,

. . . your sails,

. . . your sails,

*mf* Come hi-ther to

And a hun - dred gam - boll'd and pranced on the  
*mf* Come hither to me, . . . and to me, . . .  
*mf* Come hither to me, . . . and to  
*cres.* me, . . . Come hither to me, . . . and to

**SOPRANO SOLO.** *mf* O come . . . to me.  
 wrecks in the sand be - low.  
*f* and to me!  
*f* me, . . . and fro - lic and play.  
 me, come!

**CHORUS. Un poco più lento.**  
*p* Here . . it is on - ly the mew that wails, we . . will sing to you  
*p* Here it is on - ly the mew that wails, we . . will sing to you  
*p* Here it is on - ly the mew that wails, we . . will sing to you  
*Un poco più lento.*  
*pp*

## Tempo lmo. TENOR SOLO.

And a hun - dred splash'd from the  
all the day.

all the day.

all the day.

Tempo lmo.  
Sva.....

*pp* *fp*

led- ges, and bo - som'd the burst of the

*dim.*

spray ;

*mp* ma-rin-er, furl . . your sails, ma-rin-er, furl . . your sails, ma-rin-er, ma-rin-er,

*mp* furl . . your sails, furl . . your sails, ma-rin-er,

*mp* furl . . your sails, furl . . your sails,

*Sva*.....

*cres.*

**R**

ma - ri - ner, furl . . . . . your sails,

ma - ri - ner, furl . . . . . your sails,

ma - ri - ner, furl . . . . . your sails,

*Sva.....*

**R**

*p*

**ALTO SOLO.**

*mp*

For here are the bliss - ful downs and

SOPRANO SOLO.

*mp*

And

dales, . .

And

*mf*

Furl your sails, . .

*mf*

Furl your sails, ma - - ri - ner,

*mf*

Furl your sails, . .

mer - ri - ly, mer - ri - ly car ol the gales,

mer - ri - ly, mer - ri - ly car - ol the gales.

*p*

Furl . .

*p*

Furl . .

*p*

Furl . .

*leggiero.*  
*p* And the span - gle

*leggiero.*  
*p* And the span - gle dan - ces in

your sails, . .

your sails,

your sails, . .

dan - ces, dan - ces in bight . . and in bay, . .

bight and in bay, in bight . . and in bay, . .

S

S

And the rain - - bow forms and flies on the land

And the rain - - bow forms and flies on the land

and the rain - - - - - bow flies,

and the rain - - - - - bow . . flies,

and the rain - - - - - bow . . flies,

O - ver the is - lands free ; And the rain - - -

O - ver the is - lands free ; And the rain - - -

the rain - - -

the rain - - -

the rain - - -

- - bow lives . . . in the curve . . . of the sand ;

- - bow lives . . . in the curve . . . of the sand ; And the

- - bow lives in the curve . . . . . of the sand ;

- - bow lives in the curve . . . . . of the sand ;

- - bow lives in the curve . . . . . of the sand ;

rain - - - bow hangs on the pois - ing wave, . . .

Hi - ther, come

Hi - ther, come

Hi - ther, come

... And sweet . . . is the

hi - ther, come hi - ther and see.

hi - ther, come hi - ther and see.

hi - ther, come hi - ther and see.

co - lour of cove and of cave. . . .

hi - ther, come hi - ther, come hi - ther and

hi - ther, come hi - ther, come hi - ther and

hi - ther, come hi - ther, come hi - ther and

And sweet shall your wel . . .

see; And sweet . . . shall your wel . . . come be;

see; And sweet . . . shall your wel . . . come be;

see; And sweet . . . shall your wel . . . come be;

*f*

- come, O hi-ther come, hi - ther and be our

*mf* Sweet . . . shall your wel - come be:

your wel - come be:

your wel - come be:

your wel - come be:

*pp*

kiss, . . . sweet kiss-es, and speak sweet words; we will kiss . . .

*p* we will kiss . . . . . sweet

*p* we will kiss . . . . . sweet

*p* we will kiss . . . . . sweet

*pp*

. . . sweet kiss - - es, sweet kiss - es;

*pp* sweet kiss - es;

*pp* kiss - - - , sweet kiss - - - es;

*pp* kiss - - - es, sweet kiss - - - es;

*pp* kiss - - - es, sweet kiss - - - es;

*Presto.*

O lis-ten, lis-ten, Your eyes shall glis-ten With plea-sure, and

lis-ten, lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten, lis-ten,

*Presto.* ♩ = 144.

*pp*

love, and ju-bi-lee: O lis-ten, lis-ten, Your eyes shall

O lis-ten, lis-ten, Your eyes shall

lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten,

*mf* 3 *W*

all the world o'er, Who can light on as hap - py a

All the world o'er, . . all the world o'er, Who can light on as hap - py a

knew . . we should fall on each o - ther, and has - ti - ly

shore? . . . Whi-ther a - way?

shore? . . . Whi-ther a - way?

sail'd . . a - way,

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

*pp*

whi - ther a - way?...

whi - ther a - way?...

lis - ten and stay; . . . . .

lis - ten and stay, . . . . . lis - ten and stay;

lis - ten and stay, . . . . . lis - ten and stay;

*morendo.*

*p* ma - - - ri - ner,

*p* ma - - - ri - ner,

*p* Ma - - - ri - ner. *pp* ma - - - ri -

*p* Ma - - - ri - ner, *pp* ma - - - ri -

*p* Ma - - - ri - ner, *pp* ma - - - ri -

lords, for mer - - ry brides are we,

for mer - - ry

*pp legato.*

hi-ther, come hi - - - ther, We will

brides are we, hi-ther, come hi - - - ther,

*p* hi-ther, come hi - ther, *pp* hi-ther to me!

*p* hi-ther, come hi - ther, *pp* hi-ther to me!

*p* hi-ther, come hi - ther, *pp* hi-ther to me!

*pp*

glis-ten, Your eyes . . shall glis - ten When the

glis-ten,

*cres.* Your eyes shall glis-ten, glis - ten,

*cres.* Your eyes shall glis-ten, glis - ten,

*cres.* Your eyes shall glis-ten, glis - ten,

*cres.* *mf* *U* *Sra*

sharp clear twang . . of the gold - en . . chords,

The sharp clear twang . . of the

The sharp clear twang . . of the

The sharp clear twang . . of the

*f* *Sra...*

runs up . . . .

gold - en chords runs up . . . the ridg - ed sea, . . . .

gold - en chords runs up . . . the ridg - ed sea, . . . .

gold - en chords runs up . . . the ridg - ed sea, . . . .

the ridg - ed sea,

TENOR SOLO.  
And I

the ridg - ed sea, Who can light on as hap - py a shore? . .

the ridg - ed sea, Who can light on as hap - py a shore? . .

the ridg - ed sea, Who can light on as hap - py a shore? . .

*pp* *poco rall.* *a tempo.*

fly . . . no more!

*pp* *poco rall.* *a tempo.*

fly . . . no more!

*poco rall.* *a tempo.* *pp*

- ner, ma - - - ri - ner!

*pp*

- ner, ma - - - ri - ner!

- ner,

*poco rall.* *pp a tempo.*

CHORUS. *sempre più pp*

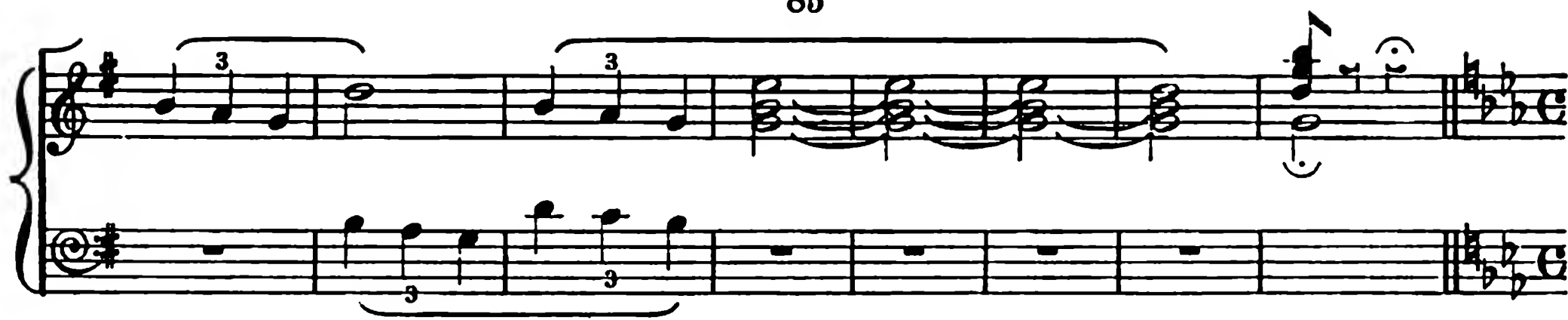
Fly . . . no more!

*sempre più pp*

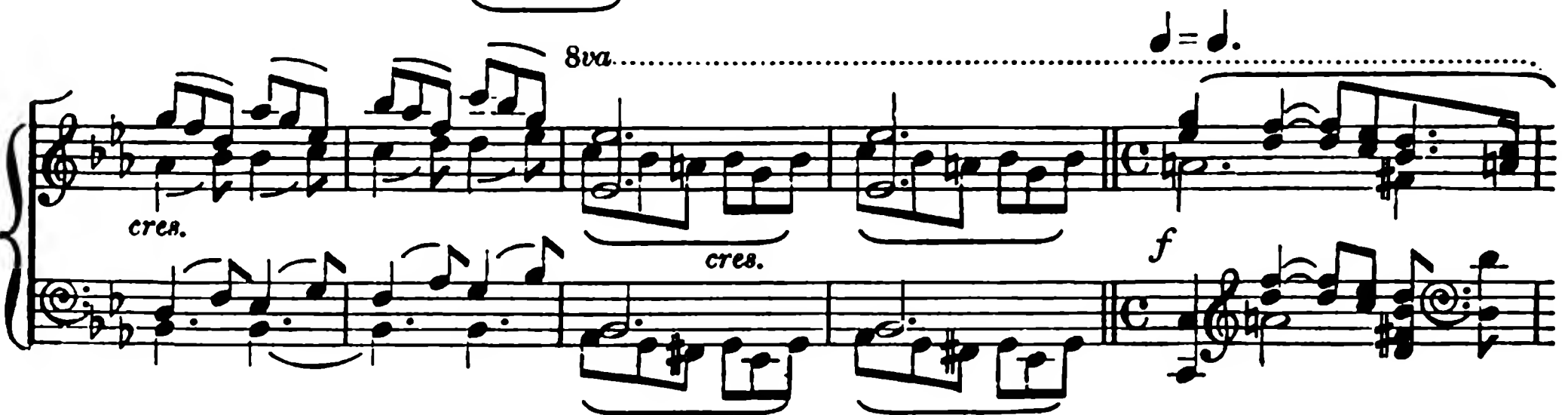
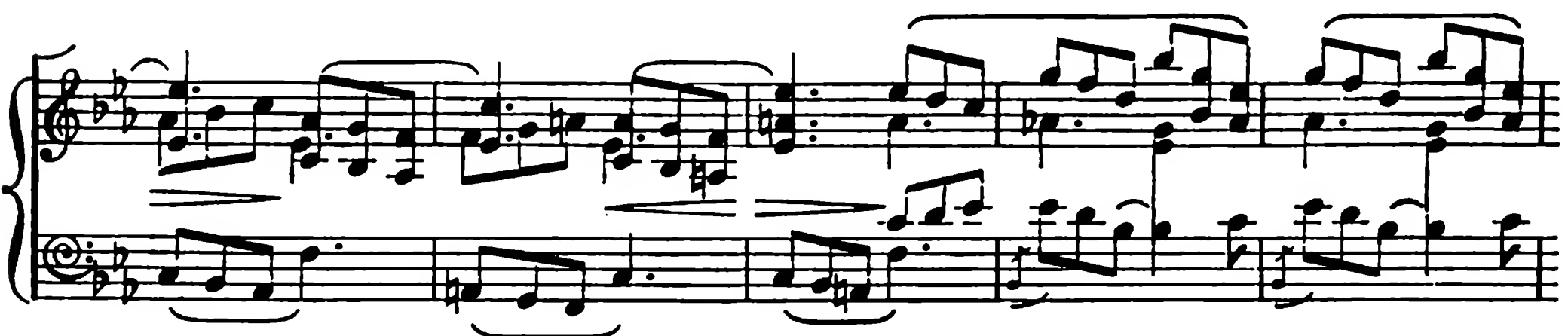
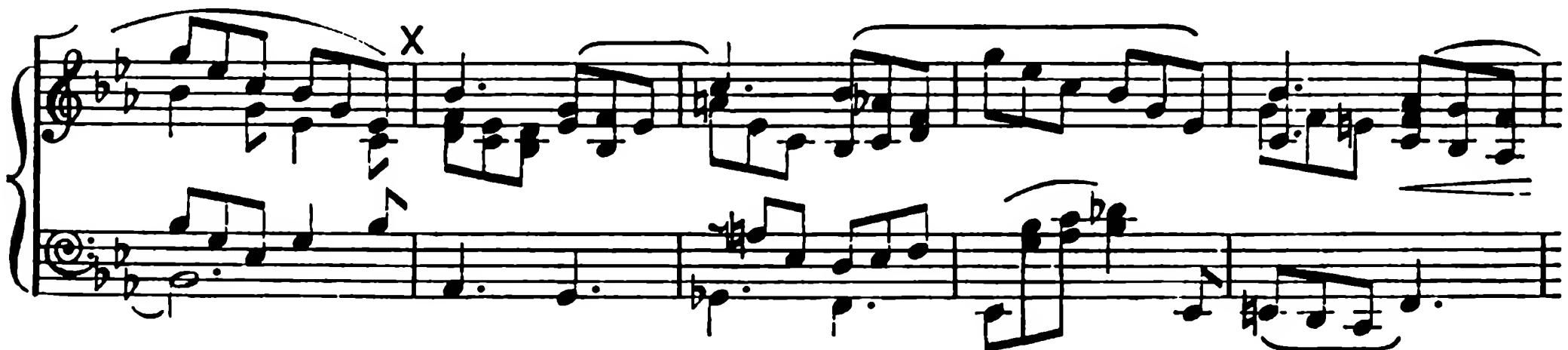
Fly . . . no more!

*sempre più pp*

*8va:*



**IX. Andante tranquillo.**  $\text{♩} = 69.$



CHORUS. SOPRANO. *p*  
 And we came to the Isle of a Saint who had  
 ALTO. *p*  
 And we came to the Isle of a Saint who had  
 TENOR. *p*  
 And we came to the Isle of a Saint who had  
 BASS. *p*  
 And we came to the Isle of a Saint who had

*poco*  
 sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -  
*poco*  
 sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his  
*poco*  
 sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his  
*poco*  
 sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

Y  
 ters were fif - teen score, and his  
 win - ters were fif - teen score, And his voice was low as from oth - er worlds, and his  
 win - ters were fif - teen score, and his  
 ters were fif - teen score, and his  
 Y  
 ters were fif - teen score, and his

eyes . . . were sweet, And his white hair sank to his heels and his

eyes were sweet, And his white hair . . . sank to his heels and his

eyes . . . were sweet, And his white hair sank to his heels and his

eyes . . . were sweet, And his white hair sank to his heels and his

white beard fell to his feet,

white beard fell to his feet,

white beard fell to his feet,

white beard fell to his feet,

*pp* *8va.*

**TENOR SOLO. *mp***

And he spake to me,

**BASS SOLO.**

"O Mael - dune, let be this pur-pose of thine ! Re - mem - ber the words of the

Lord when he told us 'Vengeance is mine !' His fa - thers have slain thy fa - thers

in war or in sin - gle strife, Thy fa - thers have slain his fa - thers, each tak - en a

life for a life, Thy fa - ther had slain his fa - ther, how long . . shall the mur - der

last ? Go back to the Isle of Finn, go

*mf*

*p*

*cres.*

*p*

*sf*

*più f*

*f*

*p*

*mf*

*p*

A

back to the Isle of Finn and suf - fer the Past to be

Past."

CHORUS. SOPRANO.

And we kiss'd . . the fringe of his beard, and we

ALTO.

And we kiss'd the fringe of his beard,

TENOR.

And we kiss'd the fringe of his beard,

BASS.

and we

pray'd, we pray'd as we heard him pray,

and . . we pray'd as we heard him pray,

and we pray'd as we heard him pray,

pray'd, . . we pray'd as we heard him pray,

*p*

And the Ho - ly man he as-soil'd us,

*p*

And the Ho - ly man he as-soil'd us,

*p*

And the Ho - ly man he as-soil'd us,

*p*

And the Ho - ly man he as-soil'd us,

*p*

And the Ho - ly man he as-soil'd us,

*pp*

and sad - ly, sad - ly

and sad - ly, sad - ly

and sad - ly, sad - ly

and sad - ly, sad - ly

and sad - ly, sad - ly

**X. Allegro molto.**

we sail'd a - way.

we sail'd a - way.

we sail'd a - way.

we sail'd a - way.

*Allegro molto. ♩ = 160.*

First system of musical notation, piano (p) and mezzo-forte (mf) dynamics. The music is in a key with three flats (B-flat, E-flat, A-flat) and 2/4 time. It features a melody in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the melody and bass line. A key signature change to one sharp (F#) is indicated by a 'B' symbol above the staff.

Third system of musical notation, featuring a key signature change to two sharps (F#, C#). The tempo/mood is marked 'poco a poco cresc.' (poco a poco cresc.).

Fourth system of musical notation, continuing the melody and bass line. The tempo/mood is marked 'cres.' (crescendo).

Fifth system of musical notation, labeled 'CHORUS.' and 'C'. It consists of a single staff with a whole rest.

Sixth system of musical notation, consisting of a single staff with a whole rest.

Seventh system of musical notation, featuring a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'mf' (mezzo-forte).

And we

Eighth system of musical notation, featuring a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'mf' (mezzo-forte).

And we came to the

Ninth system of musical notation, featuring a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'f' (forte). The right hand has a 'Sra' (Soprano) marking above it. The system is marked 'C'.

And we came to the Isle we were blown from,

And we came to the Isle . . . we were blown from,

came to the Isle . . . we were blown from,

8va Isle . . . we were blown from,

and there,

and there, there,

and there, there,

8va and there, there,

there on the shore was he, . . .

there, on the shore was he, . . .

there, on the shore was he, . . .

there, on the shore was he, . . .

8va

8va.....

TENOR SOLO. *ff. ad lib.*

The man that had slain my fa - ther. 8va.....

*colla parte.*

*ff. lunga.*

I saw . . . him !

CHORUS. *ff. lunga.*

We saw . . . him !

*ff. lunga.*

We saw . . . him !

*ff. lunga.*

We saw . . . him !

*ff. lunga.*

We saw . . . him !

*ff. lunga.*

*Lento.*

*Lento. ♩ = 58.*

*pp*

*p**Andante tranquillo.*

and let him be.

*Andante tranquillo.* ♩ = 66.*p*

E

0

wea - ry was I of the tra - vel, the trou - ble, the

strife . . and the sin,

When I land - ed a - gain, . . with a

tithes of my men, on the Isle . . . . . of

Finn.

*p*

O wea - - ry were we of the tra - vel, the

*p*

O wea - - ry were we of the tra - vel, the

*p*

O wea - - ry were we of the tra - vel, the

*p*

O wea - - ry were we of the tra - vel, the

*cres.*

trou - ble, the strife, . . and the sin,

*cres.*

trou - ble, the strife, . . the strife, . . and the sin, . . .

*cres.*

trou - ble, the strife, . . the strife, . . and the sin, . . .

*cres.*

trou - ble, the strife, . . and the sin, . .

*cres.*

*dim.*

When we land - ed a - gain, with a tithe of our men,

When we land - ed a - gain, with a tithe of our men, on the

When we land - ed a - gain, with a tithe of our men, on the

When we land - ed a - gain, with a tithe of our men, on the

*pp*

on . . the Isle, . . the Isle of Finn.

Isle . . of Finn, . . the Isle of Finn.

Isle . . of Finn, . . the Isle of Finn.

Isle . . of Finn. . . the Isle of Finn.

*8va*

*pp*

*col. Ped.*

*8va...*

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SUMMER (ditto)	...	...	...	2/6	—	—
THE GOLDEN CITY (ditto)	...	...	...	2/6	—	—
THE WISHING STONE (ditto)	...	...	...	2/6	—	—
THE WATER FAIRIES (ditto)	...	...	...	2/6	—	—
THE SILVER CLOUD (ditto)	...	...	...	2/6	—	—
MINSTER BELLS (ditto)	...	...	...	2/6	—	—
<b>W. CROWTHER-ALWYN.</b>						
MASS, IN F (Latin and English)	...	...	...	3/0	—	5/0
<b>THOMAS ANDERTON.</b>						
YULE TIDE	...	...	...	1/6	2/0	3/0
THE NORMAN BARON	...	...	...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4)	...	...	...	1/0	—	—
<b>W. J. ARGENT.</b>						
MASS, IN B FLAT	...	...	...	2/6	—	—
<b>P. ARMES.</b>						
HEZEKIAH	...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST	...	...	...	2/6	—	—
<b>E. ASPA.</b>						
THE GIPSIES	...	...	...	1/0	—	—
ENDYMION	...	...	...	4/0	—	—
<b>ASTORGA.</b>						
STABAT MATER	...	...	...	1/0	1/6	—
<b>BACH.</b>						
MASS, IN B MINOR	...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A	...	...	...	1/6	—	—
THE PASSION (S. MATTHEW)	...	...	...	2/0	2/6	4/0
THE PASSION (S. JOHN)	...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO	...	...	...	2/0	2/6	4/0
MAGNIFICAT	...	...	...	1/0	—	—
GOD GOETH UP WITH SHOUTING	...	...	...	1/0	—	—
GOD SO LOVED THE WORLD	...	...	...	1/0	—	—
GOD'S TIME IS THE BEST	...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS	...	...	...	1/0	—	—
O LIGHT EVERLASTING	...	...	...	1/0	—	—
BIDE WITH US	...	...	...	1/0	—	—
A STRONGHOLD SURE	...	...	...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4)	...	...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM	...	...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2)	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL	...	...	...	1/0	—	—
JESU, PRICELESS TREASURE	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT	...	...	...	1/0	—	—
<b>J. BARNBY.</b>						
REBEKAH (Sol-Fa, 0/9)	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm)	...	...	...	1/6	2/0	—
<b>LEONARD BARNES.</b>						
THE BRIDAL DAY	...	...	...	2/6	—	4/6
<b>J. F. BARNETT.</b>						
THE ANCIENT MARINER (Sol-Fa, 2/0)	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS	...	...	...	6/6	—	9/0
<b>BEETHOVEN.</b>						
THE PRAISE OF MUSIC	...	...	...	1/6	2/0	3/0
RUINS OF ATHENS	...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES	...	...	...	1/0	1/6	2/6
MASS, IN C	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C	...	...	...	1/6	—	3/0
MASS, IN D	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY	...	...	...	2/6	—	—
Ditto, THE VOCAL PORTION	...	...	...	1/0	—	—
THE CHORAL FANTASIA	...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE.	...	...	...	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED	...	...	...	0/3	—	—

				Page 3/8	Paper Boards	Cloth Gilt
<b>WILFRED BENDALL.</b>						
THE LADY OF SHALOTT (Female voices)	...	...	...	2/6	—	—
<b>SIR JULIUS BENEDICT.</b>						
ST. PETER	...	...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6)	...	...	...	2/6	3/0	4/0
<b>SIR W. STERNDALÉ BENNETT.</b>						
THE MAY QUEEN (Sol-Fa, 1/0)	...	...	...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0)	...	...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862)	...	...	...	1/0	—	—
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ISRAEL RESTORED	...	...	...	4/0	—	6/0
<b>J. BRADFORD.</b>						
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PRAISE THE LORD	...	...	...	2/0	—	—
<b>W. F. BRADSHAW.</b>						
GASPAR BECERRA	...	...	...	1/6	—	—
<b>J. BRAHMS.</b>						
A SONG OF DESTINY	...	...	...	1/0	—	—
<b>J. C. BRIDGE.</b>						
DANIEL	...	...	...	3/6	—	—
<b>J. F. BRIDGE.</b>						
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4)	...	...	...	1/0	—	—
MOUNT MORIAH	...	...	...	3/0	—	—
BOADICEA	...	...	...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6)	...	...	...	2/6	3/0	4/0
<b>DUDLEY BUCK.</b>						
THE LIGHT OF ASIA	...	...	...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>						
OUT OF THE DEEP (130th Psalm)	...	...	...	1/0	—	—
<b>CARISSIMI.</b>						
JEPHTHAH	...	...	...	1/0	—	—
<b>F. D. CARNELL.</b>						
SUPPLICATION	...	...	...	5/0	—	—
<b>GEORGE CARTER.</b>						
SINFONIA CANTATA (116th Psalm)	...	...	...	2/0	—	3/6
<b>WILLIAM CARTER.</b>						
PLACIDA	...	...	...	2/0	2/6	4/0
<b>CHERUBINI.</b>						
REQUIEM MASS, C MINOR (Latin and English)	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION)	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C	...	...	...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>						
JOB	...	...	...	4/0	—	—
NAOMI	...	...	...	5/0	—	—
<b>FREDERICK CORDER.</b>						
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	...	...	...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>						
THE DREAM	...	...	...	1/0	—	—
<b>F. H. COWEN.</b>						
A SONG OF THANKSGIVING	...	...	...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6)	...	...	...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6)	...	...	...	4/0	4/6	6/0
<b>W. CRESER.</b>						
EUDORA (A dramatic Idyll)	...	...	...	2/6	—	—
<b>W. CROTCH.</b>						
PALESTINE	...	...	...	3/0	3/6	5/0

**NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.**

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>W. H. CUMMINGS.</b>				<b>C. H. GRAUN.</b>			
THE FAIRY RING ... ..	2/8	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/8	4/0
<b>W. G. CUSINS.</b>				TE DEUM ... ..	2/0	2/8	4/0
TE DEUM ... ..	1/8	—	—	<b>J. O. GRIMM.</b>			
<b>FÉLICIEN DAVID.</b>				THE SOUL'S ASPIRATION ... ..	1/0	—	—
THE DESERT (Male voices) ... ..	1/8	2/0	—	<b>HANDEL.</b>			
<b>P. H. DIEMER.</b>				ALCESTE ... ..	2/0	—	—
BETHANY ... ..	4/0	—	—	SEMELE... ..	3/0	3/8	5/0
<b>M. E. DOORLY.</b>				THE PASSION ... ..	3/0	3/8	5/0
LAZARUS ... ..	2/8	—	—	THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/8	5/0
<b>ANTONÍN DVOŘÁK.</b>				ALEXANDER BALUS ... ..	3/0	3/8	5/0
ST. LUDMILA ... ..	5/0	6/0	7/8	HERCULES ... ..	3/0	3/8	5/0
Ditto (German and Bohemian Words) ...	8/0	—	—	ATHALIAH ... ..	3/0	3/8	5/0
THE SPECTRE'S BRIDE ... ..	3/0	3/8	5/0	ESTHER... ..	3/0	3/8	5/0
Ditto (German and Bohemian Words) ...	6/0	—	—	SUSANNA ... ..	3/0	3/8	5/0
STABAT MATER ... ..	2/8	3/0	4/0	THEODORA ... ..	3/0	3/8	5/0
PATRIOTIC HYMN... ..	1/8	—	—	BELSHAZZAR ... ..	3/0	3/8	5/0
Ditto (German and Bohemian Words) ...	3/0	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/8	4/0
<b>A. E. DYER.</b>				THE MESSIAH, ditto, Pocket Edition ... ..	1/0	1/8	2/0
SALVATOR MUNDI ... ..	2/8	—	—	THE MESSIAH, edited by W. T. Best ... ..	2/0	2/8	4/0
<b>H. J. EDWARDS.</b>				ISRAEL IN EGYPT, edited by Mendelssohn ... ..	2/0	2/8	4/0
THE ASCENSION ... ..	2/8	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/8	2/0
<b>HENRY FARMER.</b>				JUDAS MACCABÆUS (Sol-FA, 1/0) ... ..	2/0	2/8	4/0
MASS, IN B FLAT (Latin and English) ... ..	2/0	2/8	3/8	JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/8	2/0
<b>MYLES B. FOSTER.</b>				SAMSON ... ..	2/0	2/8	4/0
THE LADY OF THE ISLES ... ..	1/8	—	—	SOLOMON ... ..	2/0	2/8	4/0
THE ANGELS OF THE BELLS (Female voices)... ..	1/8	—	—	JEPHTHA ... ..	2/0	2/8	4/0
THE BONNIE FISHWIVES (ditto) ... ..	2/8	—	—	JOSHUA ... ..	2/0	2/8	4/0
<b>ROBERT FRANZ.</b>				DEBORAH ... ..	2/0	2/8	4/0
PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—	SAUL ... ..	2/0	2/8	4/0
<b>NIELS W. GADE.</b>				CHANDOS TE DEUM ... ..	1/0	1/8	2/8
PSYCHE (Sol-FA, 1/8) ... ..	2/8	3/0	4/0	DETTINGEN TE DEUM ... ..	1/0	1/8	2/8
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—	UTRECHT JUBILATE ... ..	1/0	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/8) ... ..	1/0	1/8	2/8	O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—
ZION ... ..	1/0	1/8	2/0	CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/8	4/0	Or, singly:—			
COMALA ... ..	2/0	2/8	4/0	THE KING SHALL REJOICE ... ..	0/8	—	—
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/8	—	ZADOK THE PRIEST ... ..	0/8	—	—
<b>HENRY GADSBY.</b>				MY HEART IS INDITING... ..	0/8	—	—
LORD OF THE ISLES (Sol-FA, 1/8) ... ..	2/8	—	—	LET THY HAND BE STRENGTHENED ... ..	0/8	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—	THE WAYS OF ZION ... ..	1/0	—	—
COLUMBUS (Male voices)... ..	2/8	—	—	ALEXANDER'S FEAST ... ..	2/0	2/8	4/0
<b>G. GARRETT.</b>				ACIS AND GALATEA ... ..	1/0	1/8	2/8
THE SHUNAMMITE ... ..	3/0	—	—	DITTO, New Edition, edited by J. Barnby ... ..	1/0	1/8	2/8
<b>A. R. GAUL.</b>				Ditto, Sol-FA, 1/0			
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/8	3/0	4/0	ODE ON ST. CECILIA'S DAY ... ..	1/0	1/8	2/8
PASSION SERVICE ... ..	2/8	3/0	4/0	L'ALLEGRO ... ..	2/0	2/8	4/0
RUTH (Sol-FA, 0/8) ... ..	2/0	2/8	4/0	<b>HAYDN.</b>			
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/8	3/0	4/0	THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/8	4/0
<b>FR. GERNSHEIM.</b>				THE CREATION, Pocket Edition ... ..	1/0	1/8	2/8
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/8	—	—	THE SEASONS ... ..	3/0	3/8	5/0
<b>F. E. GLADSTONE.</b>				Each Season, singly ... ..	1/0	—	—
PHILIPPI ... ..	2/8	—	—	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/8	2/8
<b>GLUCK.</b>				Ditto (Latin and English) ... ..	1/0	1/8	2/8
ORPHEUS (Act III.)... ..	1/0	—	—	SECOND MASS, IN C (Latin) ... ..	1/0	1/8	2/8
<b>HERMANN GOETZ.</b>				THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/8	2/8
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/0	—	—	Ditto (Latin) ... ..	1/0	1/8	2/8
NGENIA ... ..	1/0	—	—	SIXTEENTH MASS (Latin) ... ..	1/8	2/0	3/0
THE WATER-LILY (Male voices) ... ..	1/8	—	—	THE PASSION; OR, SEVEN LAST WORDS OF			
<b>CH. GOUNOD.</b>				OUR SAVIOUR ON THE CROSS ... ..	2/0	2/8	4/0
MORS ET VITA (Latin or English) ... ..	6/0	6/8	7/8	TE DEUM (English and Latin) ... ..	1/0	—	—
Ditto, Sol-FA (Latin and English)... ..	2/0	—	—	INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0)... ..	5/0	6/0	7/8	<b>BATTISON HAYNES.</b>			
Ditto (French Words) ... ..	8/4	—	—	THE FAIRIES' ISLE (Female voices)... ..	2/8	—	—
Ditto (German Words)... ..	10/0	—	—	<b>H. HEALE.</b>			
MESSE SOLENNELLE (St. CECILIA)... ..	1/0	1/8	2/8	JUBILEE ODE ... ..	1/8	—	—
COMMUNION SERVICE (Messe Solennelle) ... ..	1/8	2/0	3/0	<b>EDWARD HECHT.</b>			
TROISIÈME MESSE SOLENNELLE ... ..	2/8	—	—	ERIC THE DANE ... ..	2/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—
Ditto (Out of darkness) ... ..	1/0	—	—	<b>GEORGE HENSCHEL.</b>			
THE SEVEN WORDS OF OUR SAVIOUR ON				OUT OF DARKNESS (130th Psalm) ... ..	2/8	—	—
THE CROSS (Filiz Jerusalem) ... ..	1/0	—	—	<b>HENRY HILES.</b>			
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	FAYRE PASTOREL ... ..	8/8	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—	THE CRUSADERS ... ..	2/8	—	—
				<b>FERDINAND HILLER.</b>			
				NALA AND DAMAYANTI ... ..	4/0	—	8/0
				A SONG OF VICTORY ... ..	1/0	1/8	—

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<b>HEINRICH HOFMANN.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0
CINDERELLA ... ..	4/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	2/0	2/6	—
<b>F. ILIFFE.</b>			
ST. JOHN THE DIVINE... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
I CRIED UNTO GOD ... ..	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—
<b>DITTO, SOL-FA, 0/6</b>			
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices)... ..	2/6	—	—
<b>DITTO, SOL-FA, 0/6</b>			
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
ALCESTIS ... ..	3/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0
HERO AND LEANDER ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL ... ..	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)... ..	1/0	—	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE STORY OF SAYID ... ..	3/0	3/6	5/0
JASON ... ..	2/6	3/0	4/0
THE BRIDE (SOL-FA, 0/8)... ..	1/0	—	—
THE ROSE OF SHARON (SOL-FA, 2/0) ... ..	5/0	6/0	7/6
JUBILEE ODE ... ..	2/6	—	—
THE COTTER'S SATURDAY NIGHT ... ..	—	—	—
THE NEW COVENANT ... ..	1/6	—	—
<b>F. W. MARKULL.</b>			
ROLAND'S HORN ... ..	2/6	—	—
<b>MENDELSSOHN.</b>			
ELIJAH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
ST. PAUL (SOL-FA, 1/4) ... ..	2/0	2/6	4/0
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0) ... ..	1/0	1/6	2/6
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
<b>DITTO, SOL-FA, 0/9</b>			
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
<b>MENDELSSOHN—continued.</b>			
LORD, HOW LONG WILT THOU FORGET ME 1/0 — —			
<b>DITTO, SOL-FA, 0/4</b>			
HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3) 1/0 — —			
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ... 2/0 2/6 4/0			
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)... 1/0 1/6 2/6			
MIDSUMMER NIGHT'S DREAM (Female voices) 1/0 — —			
ATHALIE (SOL-FA, 1/0) ... .. 2/0 2/6 4/0			
ANTIGONE (Male voices) (SOL-FA, 1/0) ... 4/0 — 5/0			
MAN IS MORTAL (8 voices) ... .. 1/0 — —			
FESTGESANG (Hymns of Praise) ... .. 1/0 — —			
<b>DITTO (Male voices) ... .. 1/0 — —</b>			
CHRISTUS (SOL-FA, 0/6) ... .. 1/0 — —			
THREE MOTETS FOR FEMALE VOICES ... 1/0 — —			
SON AND STRANGER (Operetta) ... .. 4/0 — —			
LORELEY (SOL-FA, 0/6) ... .. 1/0 — —			
ŒDIPUS AT COLONOS (Male voices) ... 3/0 — —			
TO THE SONS OF ART (Ditto) (SOL-FA, 0/3) 1/0 — —			
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ... 0/4 — —			
WHY RAGE FIERCELY THE HEATHEN ... 0/6 — —			
MY GOD, WHY, O WHY HAST THOU FOR-			
SATEN ME (22nd Psalm) ... .. 0/6 — —			
SING TO THE LORD (98th Psalm) ... .. 0/8 — —			
SIX ANTHEMS for the Cathedral at Berlin. For			
8 voices, arranged in 4 parts ... .. 0/8 — —			
AVE MARIA (Saviour of Sinners), 8 voices ... 1/0 — —			
<b>MEYERBEER.</b>			
NINETY-FIRST PSALM (Latin) ... .. 1/0 — —			
<b>DITTO (English) ... .. 1/0 — —</b>			
<b>B. MOLIQUE.</b>			
ABRAHAM ... .. 3/0 3/6 5/0			
<b>MOZART.</b>			
KING THAMOS ... .. 1/0 1/6 —			
FIRST MASS (Latin and English) ... .. 1/0 1/6 2/6			
SEVENTH MASS, IN B FLAT ... .. 1/0 — —			
COMMUNION SERVICE, IN B FLAT, ditto ... 1/6 — —			
TWELFTH MASS (Latin) ... .. 1/0 1/6 2/6			
<b>DITTO (Latin and English) (SOL-FA, 0/9) 1/0 1/6 2/6</b>			
REQUIEM MASS ... .. 1/0 1/6 2/6			
<b>DITTO (Latin and English) (SOL-FA, 1/0)... 1/0 1/6 2/6</b>			
LITANIA DE VENERABILI ALTARIS (Eb) ... 1/6 2/0 3/0			
LITANIA DE VENERABILI SACRAMENTO (Bb) 1/6 2/0 3/0			
SPLENDENTE TE DEUS ... First Motet 0/3 — —			
O GOD, WHEN THOU APPEAREST ditto 0/3 — —			
HAVE MERCY, O LORD ... Second Motet 0/3 — —			
GLORY, HONOUR, PRAISE ... Third Motet 0/3 — —			
<b>DR. JOHN NAYLOR.</b>			
JEREMIAH ... .. 3/0 — —			
<b>HERBERT OAKELEY.</b>			
SELECTION FROM A JUBILEE LYRIC ... 1/0 — —			
<b>REV. SIR FREDK. OUSELEY.</b>			
THE MARTYRDOM OF ST. POLYCARP ... 2/6 — —			
<b>R. P. PAINE.</b>			
THE LORD REIGNETH (93rd Psalm) ... .. 1/0 — —			
THE PRODIGAL SON ... .. 1/6 — 2/6			
GREAT IS THE LORD ... .. 1/0 — —			
<b>PALESTRINA.</b>			
MISSA ASSUMPTA EST MARIA ... .. 2/6 — —			
MISSA PAPÆ MARCELLI ... .. 2/0 — —			
<b>C. H. H. PARRY.</b>			
BLEST PAIR OF SIRENS ... .. 1/0 — —			
AJAX AND ULYSSES ... .. 1/0 — —			
PROMETHEUS UNBOUND ... .. 3/0 — —			
JUDITH ... .. 5/0 6/0 7/6			
<b>DR. JOSEPH PARRY.</b>			
NEBUCHADNEZZAR ... .. 3/0 4/0 5/0			
<b>DITTO, SOL-FA ... .. 1/6 2/0 2/6</b>			
<b>T. M. PATTISON.</b>			
MAY DAY (SOL-FA, 0/6) ... .. 1/6 — —			
THE MIRACLES OF CHRIST (SOL-FA, 0/9) ... 2/0 — —			
THE ANCIENT MARINER ... .. 2/6 — —			
THE LAY OF THE LAST MINSTREL ... 2/6 — —			
<b>A. L. PEACE.</b>			
ST. JOHN THE BAPTIST ... .. 2/6 — —			
<b>PERGOLES.</b>			
STABAT MATER (Female voices) (SOL-FA, 0/6) ... 1/0 — —			
<b>CIRO PINSUTI.</b>			
PHANTOMS—FANTASMI NELL' OMBRA ... 1/0 — —			

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<b>E. PROUT.</b>			
DAMON AND PHINTIAS (Male Voices) ...	2/6	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
THE HUNDREDTH PSALM ...	1/0	—	—
FREEDOM ...	1/0	—	—
HEReward ...	4/0	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—
<b>PURCELL.</b>			
DIDO AND ÆNEAS ...	2/6	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—
<b>J. F. H. READ.</b>			
HAROLD ...	4/0	—	6/0
BARTIMEUS ...	1/6	—	—
CARACTACUS... ..	2/6	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—
PSYCHE ...	5/0	—	7/0
<b>J. V. ROBERTS.</b>			
JONAH ...	3/0	—	—
<b>W. S. ROCKSTRO.</b>			
THE GOOD SHEPHERD ...	2/6	—	—
<b>ROLAND ROGERS.</b>			
PRAYER AND PRAISE ...	4/0	—	—
<b>ROMBERG.</b>			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—
DITTO, Sol-FA, 0/4			
<b>ROSSINI.</b>			
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6
MOSES IN EGYPT ...	6/0	6/6	7/6
<b>C. SAINTON-DOLBY.</b>			
FLORIMEL (Female voices) ...	2/6	—	—
<b>CAMILLE SAINT-SAËNS.</b>			
THE HEAVENS DECLARE—CELI ENARRANT (19th Psalm)... ..	1/6	—	—
<b>SCHUBERT.</b>			
MASS, IN A FLAT ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN E FLAT ...	2/0	2/6	4/0
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0
MASS, IN B FLAT ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN G ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN F ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—
<b>SCHUMANN.</b>			
THE MINSTREL'S CURSE ...	1/6	—	—
THE KING'S SON ...	1/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6
MANFRED ...	1/0	—	—
FAUST ...	3/0	3/6	5/0
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—
<b>H. SCHUTZ.</b>			
THE PASSION OF OUR LORD ...	1/0	—	—
<b>J. SHORT.</b>			
MASS (S. George) ...	3/6	—	—
MASS (S. Joseph) ...	2/0	—	—
<b>E. SILAS.</b>			
MASS, IN C ...	1/0	—	—
JOASH ...	4/0	—	—
<b>R. SLOMAN.</b>			
SUPPLICATION AND PRAISE ...	5/0	—	—
<b>HENRY SMART.</b>			
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0
<b>J. M. SMIETON.</b>			
KING ARTHUR ...	2/6	—	—
ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
<b>ALICE MARY SMITH.</b>			
THE RED KING (Men's voices)... ..	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
ODE TO THE NORTH-EAST WIND ...	1/0	—	—
ODE TO THE PASSIONS ...	2/0	—	—
<b>CHARLTON T. SPEER.</b>			
THE DAY DREAM ...	2/0	—	—
<b>SPOHR.</b>			
MASS (for 5 solo voices and double choir) ...	2/0	—	—
HYMN TO ST. CECILIA... ..	1/0	—	—
CALVARY ...	2/6	3/0	4/0
FALL OF BABYLON ...	3/0	3/6	5/0
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
GOD, THOU ART GREAT (Sol-FA, 0/8) ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
JEHOVAH, LORD OF HOSTS... ..	0/4	—	—
<b>JOHN STAINER.</b>			
THE CRUCIFIXION (Sol-FA, 0/9) ...	1/6	—	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE DAUGHTER OF JAIRUS (Sol-FA, 0/9) ...	1/6	2/0	—
<b>C. VILLIERS STANFORD.</b>			
CARMEN SÆCULARE ...	1/6	—	—
THE REVENGE (Sol-FA, 0/9) ...	1/6	—	—
GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
<b>H. W. STEWARDSON.</b>			
GIDEON ...	4/0	—	—
<b>J. STORER.</b>			
THE TOURNAMENT ...	2/0	—	—
<b>E. C. SUCH.</b>			
NARCISSUS AND ECHO... ..	3/0	—	—
GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
<b>ARTHUR SULLIVAN.</b>			
THE GOLDEN LEGEND (Sol-FA, 2/0) ...	3/6	4/0	5/0
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	1/0	—	—
FESTIVAL TE DEUM ...	1/0	1/6	2/6
<b>W. TAYLOR.</b>			
ST. JOHN THE BAPTIST ...	—	4/0	—
<b>A. GORING THOMAS.</b>			
THE SUN-WORSHIPPERS ...	1/0	—	—
<b>E. H. THORNE.</b>			
BE MERCIFUL UNTO ME ...	1/0	—	—
<b>VAN BREE.</b>			
ST. CECILIA'S DAY (Sol-FA, 0/9) ...	1/0	1/6	2/6
<b>CHARLES VINCENT.</b>			
THE VILLAGE QUEEN (Female Voices) ...	2/6	—	—
THE LITTLE MERMAID (Female Voices)... ..	2/6	—	—
<b>R. H. WALKER.</b>			
JERUSALEM ...	3/0	—	—
<b>WEBER.</b>			
IN CONSTANT ORDER (Hymn) ...	1/6	—	—
MASS, IN G (Latin and English)... ..	1/0	1/6	2/6
MASS, IN E FLAT (Ditto) ...	1/0	1/6	2/6
COMMUNION SERVICE IN E FLAT ...	1/6	—	—
JUBILEE CANTATA ...	1/0	1/6	—
PRECIOSA ...	1/0	—	—
THREE SEASONS ...	1/0	—	—
<b>S. WESLEY.</b>			
IN EXITU ISRAEL ...	0/4	—	—
DIXIT DOMINUS ...	1/0	—	—
<b>S. S. WESLEY.</b>			
O LORD, THOU ART MY GOD ...	1/0	—	—
<b>THOMAS WINGHAM.</b>			
MASS, IN D ...	2/0	—	—
TE DEUM (Latin) ...	1/6	—	—